

Leg. B. 3.<sup>a</sup>

Mus 77-15

1

Mtz: Leg. 2.<sup>a</sup> n.º 38

Conadilla à Solo

el Luento del Prado  
y Segui.<sup>s</sup> del Calsero

Ind.

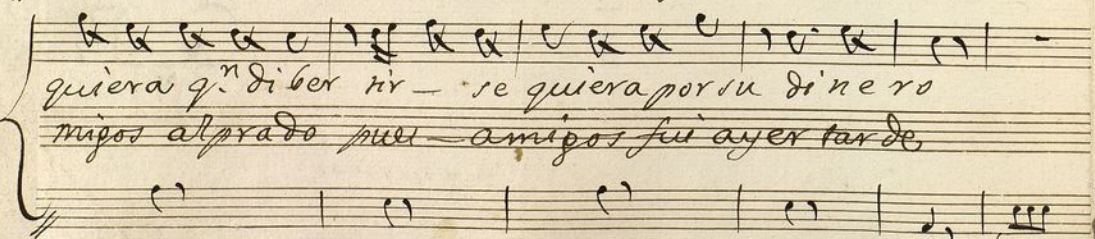
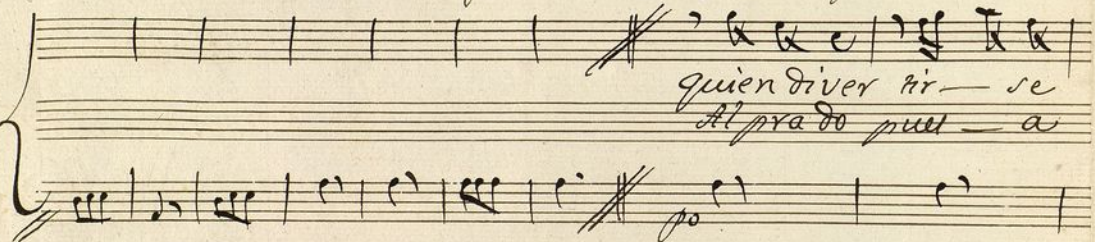
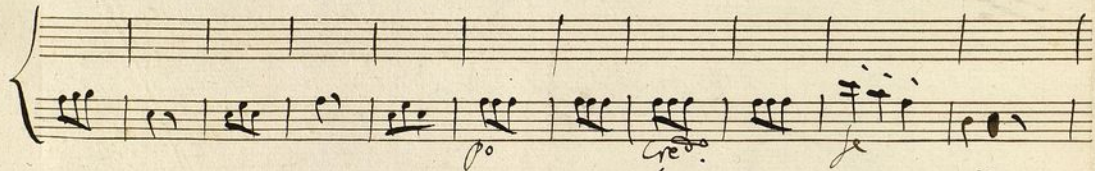
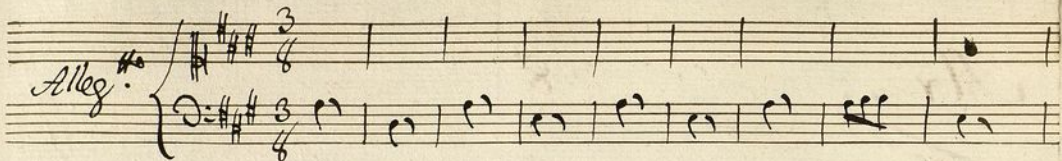
38

S.<sup>ra</sup> Manuela Guerrero /

Ayuntamiento de Madrid

1200026717

*Alleg.*





oipa esta to- na dita oipa esta to- na  
yal instan te enbiv tiome ya litan te in bii

dita que ya Comienzo  
tiome alivn Petate

a ren cion  
Dijome

mi Lu netas Cuen ta mi Pa tio es cu chad lo mu  
do mil Co ras en un ynan te yo no Respon dia

chachas oídlo muchachos escuchad lo mu chachas oídlo  
 nada i seguía de lanse y no Respondian nada i seguía

muchachos y asencion todo el mundo asencion  
 de lanse pero luego otra vuelta bolbio a en

todo el mundo asencion — todo el mundo asencion  
 Con - trarme ime en ca go es to Jarra y me en ca



todo el mundo si si que ba de pa - so q' ba de pa -
   
 so esta carta si si de di pa ra - res

*so;*
  
*allegro*

*Coplas Ande.*
  
*Ande.*

*Mire vire pue!*
  
*al fin si vire*

Señorita mire usted pues Señorita tanto  
 pues gustare al fin pues si usted gustare que yo

me a gustado usted - tanto  
 la a Compañe a usted - que yo

que allí la e mirado  
 barica la de recha

que en de que allí la e mi  
 ta lle barica la de



rado estoi echo un yase be estoi echo un yase  
recha Con muchissimo de aquel - Con muchissimo de a  
be yo le ype aque re orata seme rrea rre  
quel yo le ype vaya vaya que vste das  
muda vste seme (ymehize) aque ro de mu  
coala ley queru (ymehize) Como vste mas no  
Allegretto

darme Carino mis  
quiera que rechuladas

Carino  
que techu

mis la costumbre yo solo en los Domingos - la  
ladas aquesa vida mia las tengo amanta - a

Costumbre yo solo en los Domingos  
quesa vida mia las tengo amanta



gente se mana esta el Tabon mui  
pero di nero astro perro ami

Caro yai poca lana - esta el Tabon mui Caro  
guita Con ere guero - astro perro ami guita

yai poca lana  
Con ere guero

allegro

*All.<sup>o</sup>*

Esto fue que rídes lo que me pa  
sò de la mis ma forma que lo cuento yo ya ora queri  
dizos para con clusion unas seguí dillas os cantarè  
yo chi ti to Cui da do chi ti to Cui da do que  
son de Im ben cion chi ti to Cui da do que son de Im ben cion



*Segui. And.*

Un y sia mui tierno finoy rendido un o

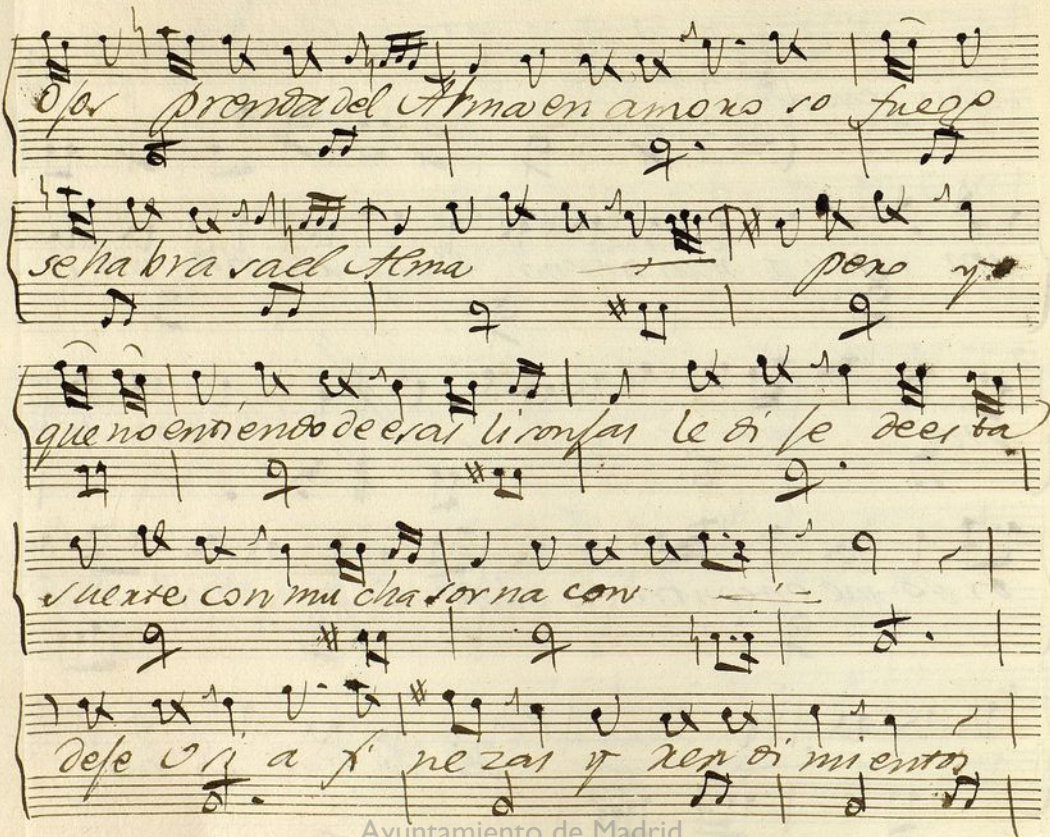
sia finoy ren

di o me encontro en el parco ya si me di o

de de que vi tus

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Opr *promesa del Alma en amoroso fuego*  
*se ha abrasado el Alma* pero y  
*que no entiendo de error li on far le si se de esta*  
*suerte con mucha tor na con*  
*de se o r a f i ne zar y ren o i mien to*

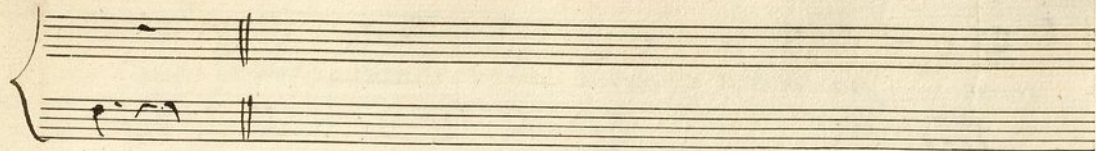




mi re que se aza re de puaot tier no  
 pael señor mio q' esta mafenca no le hablan  
 angun piro, sino pe, etai no le  
 sino pe, etai si no  
 A. segno.

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Segui. Alleg.  $\text{F}\sharp$  3/4

Un Churco Cale sero

que ay en mi calle

que ay en mi Ca

lle - Canta estas Segui Dillas

para a le grarme —  
 el amor de tos tiempos el amor de tos  
 tiempos se haecho con tienda  
 que noay q.<sup>na</sup> sentencie — su Compe ren cia — su Con pe  
 ren cia (chocho) se que fan las mugeres (cho) q.<sup>los</sup> hombres son

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malos (ane) y ellos hablando de ellas (ama) segun jandoto tanto

pero yo si tuez fuera del negro ciao

Diria Conmibarapuesta arrien alto que son los machos

yembras muimalganado

Liga y Veriga  
demi Calaverito  
la chuladita %

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## Violin Primero

Mus 77-15

Sonadilla à Solo; el Puente del Prado.

Allegro

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Volta







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Violin Segundo

+

Mus 77-15

Tonadilla à solo; el Quento del Prado.

Alleg.<sup>ro</sup>  $\text{G major}$   $\frac{3}{8}$

Cresc. do

le

allegro

And He

Po

Handwritten musical score for "Coplas" by Antonio Vivaldi. The score is written on ten staves. The first staff is labeled "Coplas" and "Andte". The tempo changes to "Allegretto" on the sixth staff and to "D.C. allegro" on the eighth staff. The score includes various musical notations such as notes, rests, and bar lines.

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Oboe Primo

+

MUS 77-15

*tonadilla à solo; el Luento del Prado*

Handwritten musical score for a piece titled "Allegro". The score is written on eight staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/8". The key signature is three sharps (F#, C#, G#). The music is composed of eighth and sixteenth notes, with various rests and dynamic markings. The piece concludes with a double bar line and the word "adagio" written below the final staff.

Klausa

Allegro  
Cello, Alt. 6/8

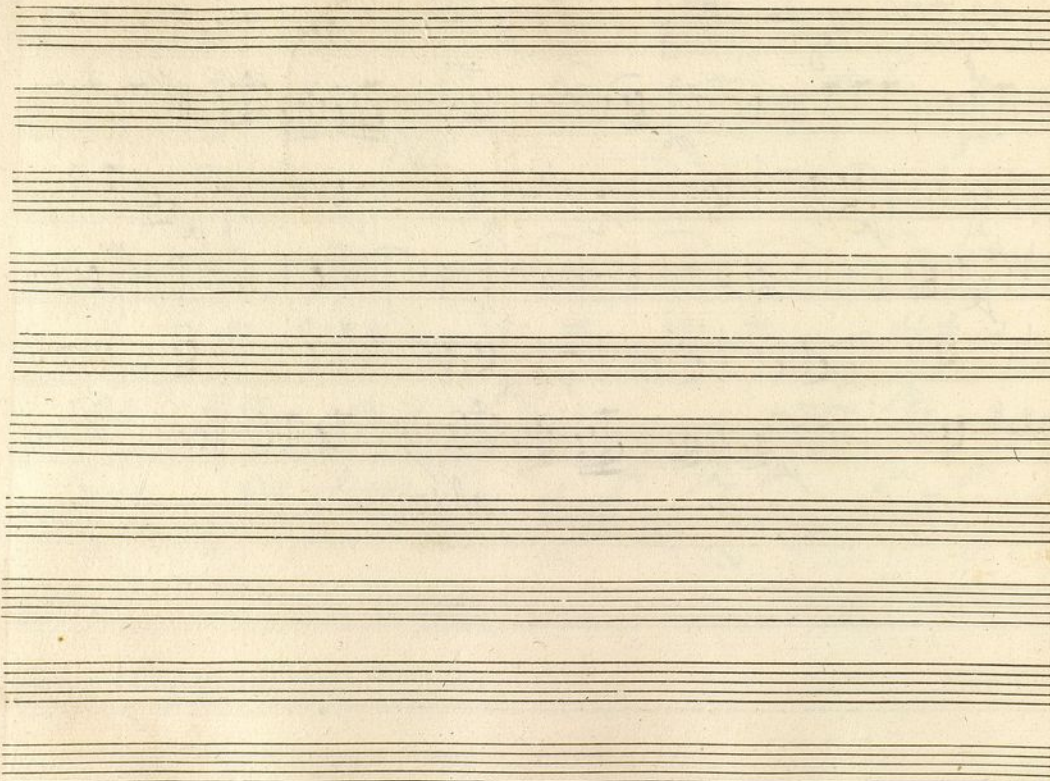
Handwritten musical score for Cello and Alto in 6/8 time. The score consists of eight staves. The first staff is for the Cello and the second for the Alto. The music is in 6/8 time and features a variety of notes, rests, and dynamic markings. The tempo is marked 'Allegro' at the top. The score ends with a double bar line and the word 'Allegro' written below the final staff.

All. fare



*oboe*  
*Segue Allegro*  $\text{F}\sharp\text{C}\sharp$   $\frac{3}{4}$

*allegro*

The image shows a page from a music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with no notes or markings. The paper is aged and slightly discolored.

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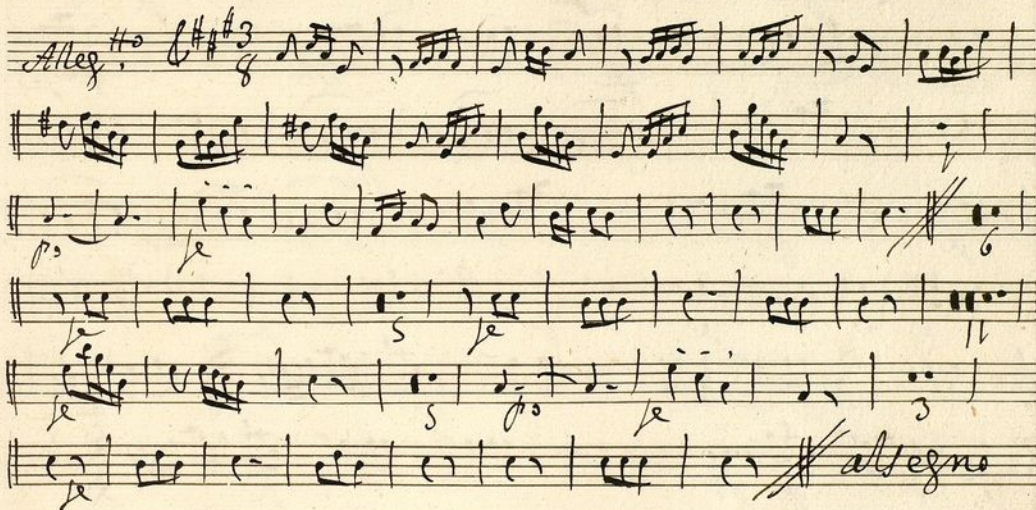


Oboe Segundo

+

Mus 77-15

Ronda de la à solo: el Puente del Prado.



# Alauro

*Coplas Allegro* 6/8

*fe*  
*po*  
*fe*  
*pe*  
*fe*  
*po*  
*fe*  
*po*

*Alauro por rufos*

*D.C. Allegro*

*Alli. force*

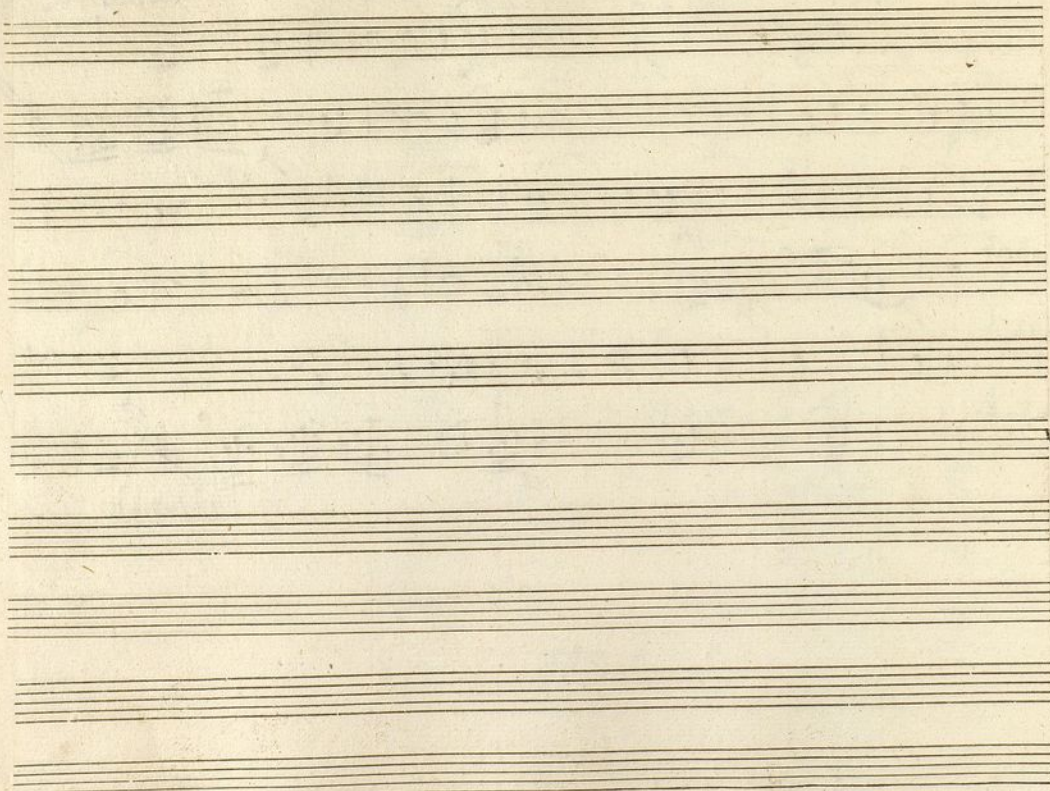


oboe

Segu. Alleg.  $\text{G}^{\#}\text{A}$   $\text{B}$

Handwritten musical score for oboe. The score consists of six staves. The first staff begins with the tempo marking 'Segu. Alleg.' and the key signature of two sharps (F# and C#). The time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as 'le' (likely 'p' for piano) and 'allegro'. The score ends with a double bar line and a repeat sign. Below the sixth staff, the word 'allegro' is written.

afos

The image shows a page from an old manuscript or notebook. It features ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged, with a yellowish-tan color and some visible texture and minor stains. At the bottom center of the page, the text "Ayuntamiento de Madrid" is printed in a simple, dark font.

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*Trompa Primera*

+

Mus 77-15

*Conadilla à solo; el Luento del Prado.*

*In Dela*

*Alleg.*

Handwritten musical notation for Trompa Primera, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *sf*, *sfz*). The piece concludes with the instruction *al segno*.

*Volvi*

*Infesta*  
*Coplas Allegro*

*se*  
*se*  
*se*  
*se*  
*se*  
*se*  
*se*  
*se*  
*se*  
*se*

*allegro*

*Allegro fare*



No

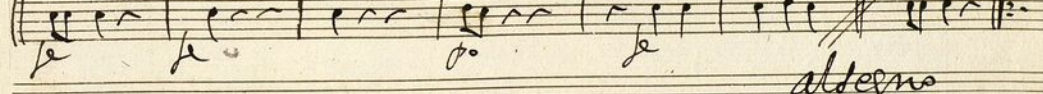
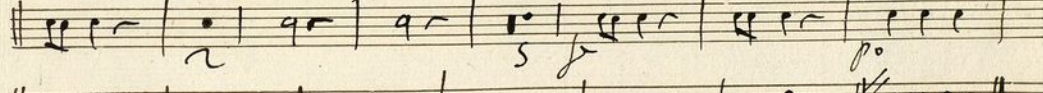
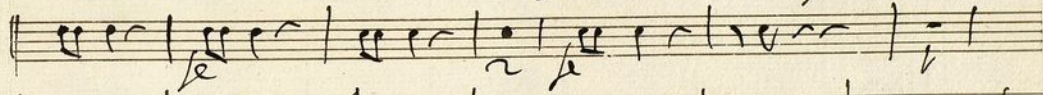
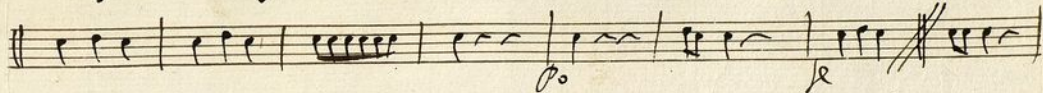
In Dela

Segui.

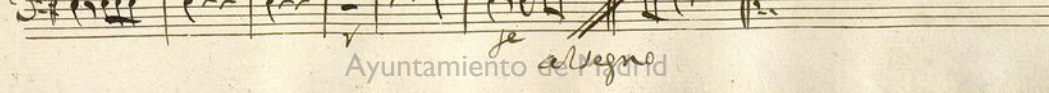
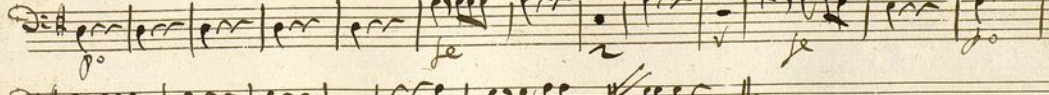
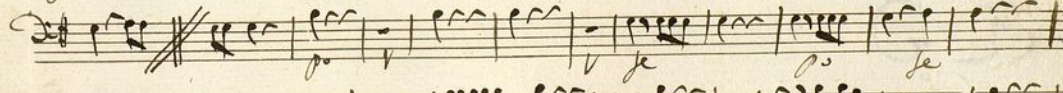
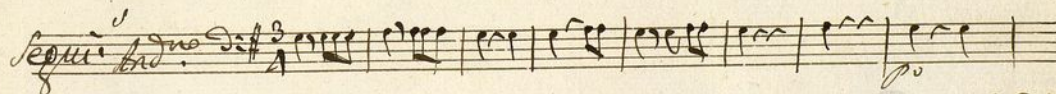
Alleg.

3/4

4



allegro



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*Brompa segunda*

†

Mus 77-15

*tonadilla à solo; el Luentodel Prado /*

*In Dela*

*Alleg.*  $\text{C} = \text{D} \# \frac{3}{4}$

The musical score is written on seven staves. The first staff begins with the tempo marking 'Alleg.' and the key signature 'C = D # 3/4'. The notation includes various musical symbols such as notes, rests, and bar lines. There are several dynamic markings: 'p' (piano) appears on the third, fourth, and sixth staves; 'f' (forte) appears on the fourth and sixth staves. There are also some numerical markings: '6' on the fourth staff, '12' on the fifth staff, and '3' on the sixth staff. The score concludes with the word 'allegro' written in a large, stylized font on the seventh staff.

*Volvi*

*Infpa*  
*Coplas All.<sup>o</sup>*

A handwritten musical score on ten staves. The notation is in a single system, likely for a vocal or instrumental part. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and the word 'allegro' written below the staff.

*allegro*

*All.<sup>o</sup> pace*



No. *Segue Allegro*  $\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}$   $\frac{3}{4}$

*allegro*

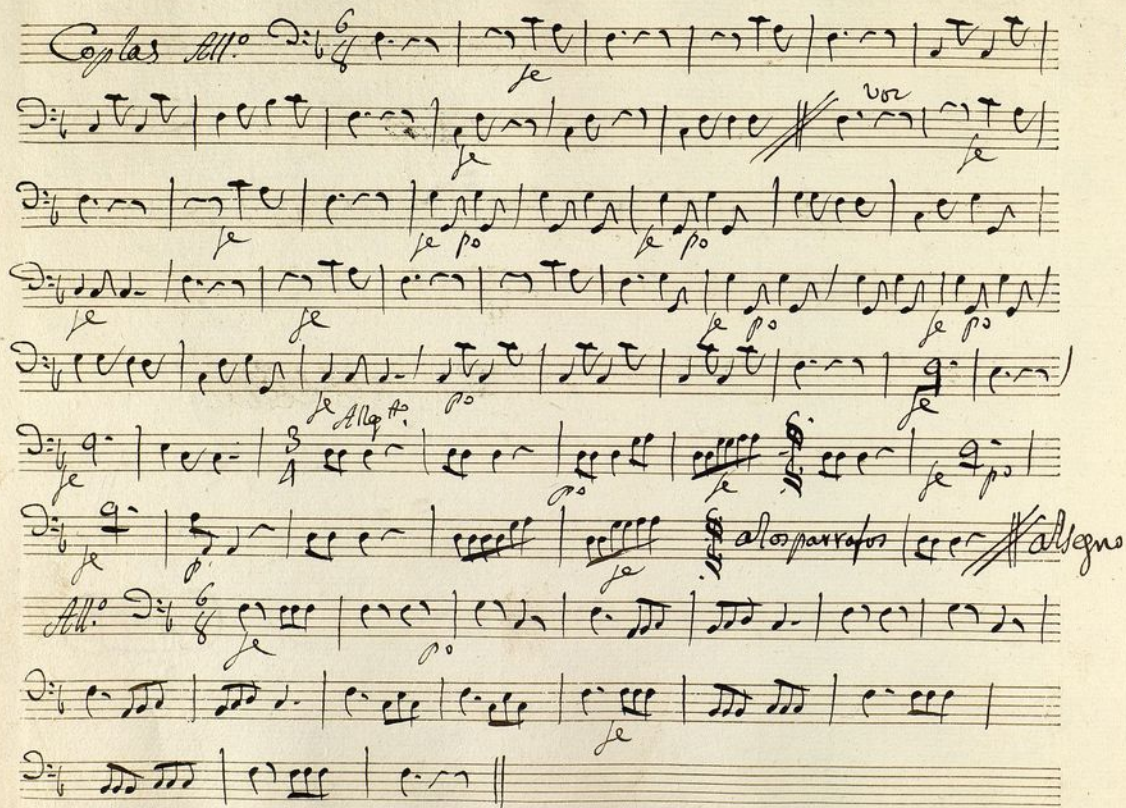
*Segue*  $\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}$   $\frac{3}{4}$

*allegro*

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+

Mus 77-15

Seguidilla a solo

De Laverna

38

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Handwritten musical score on a single page, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is written on a single staff with a complex, flowing melody. The lyrics are written below the staff, in Spanish, and are partially obscured by the musical notation. The lyrics include:

La mujer para el hombre es un re pa - - - lo a -  
es - pero le daole a mucho pero - ~~al~~ a tan recaro -  
o - alcarado del truje al soltero le ro ban al o stoma en -  
ga ñan ya los tunos embroman unos pagan en plato otros pagan la

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f.*, *f.p.*). The handwriting is in a cursive style, typical of 19th-century musical notation.



Violin 1.<sup>o</sup> *An.<sup>te</sup> vivo*

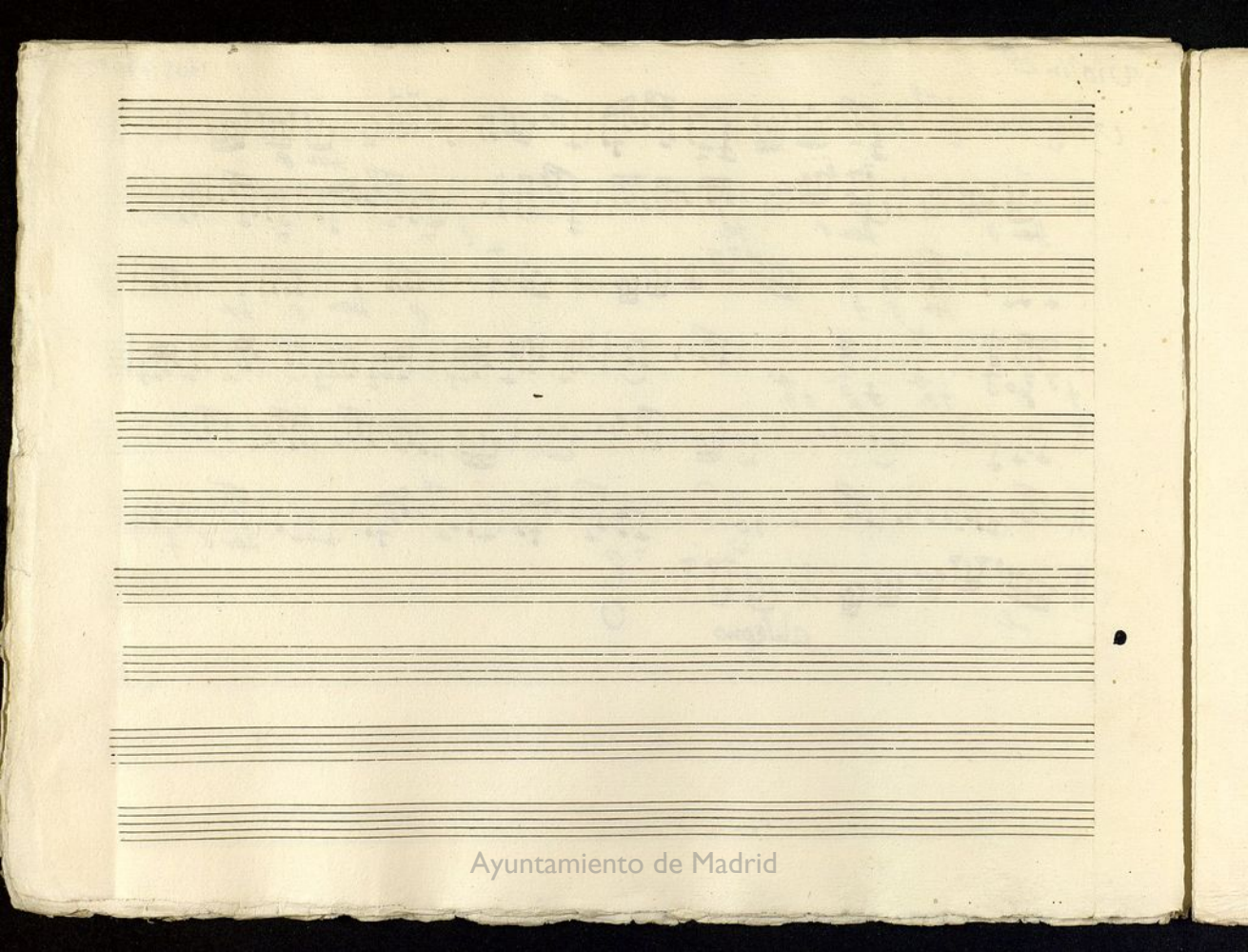
Mus 77-15

Handwritten musical score for Violin 1, marked *An.<sup>te</sup> vivo*. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a cursive, handwritten style. Dynamic markings include *for p.* (forte piano), *f.* (forte), and *p.* (piano). The piece concludes with the instruction *allegro;* written below the final staff. Below the musical notation are three empty staves.

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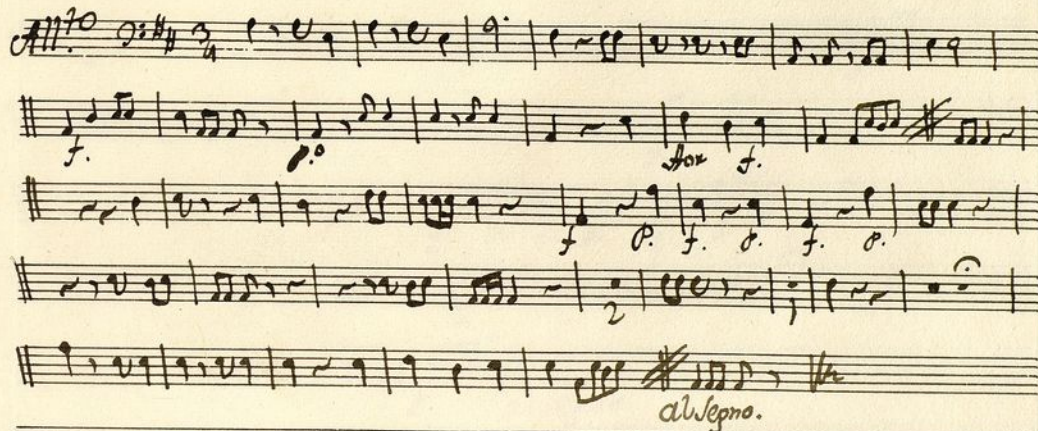
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## Trompa 1ª



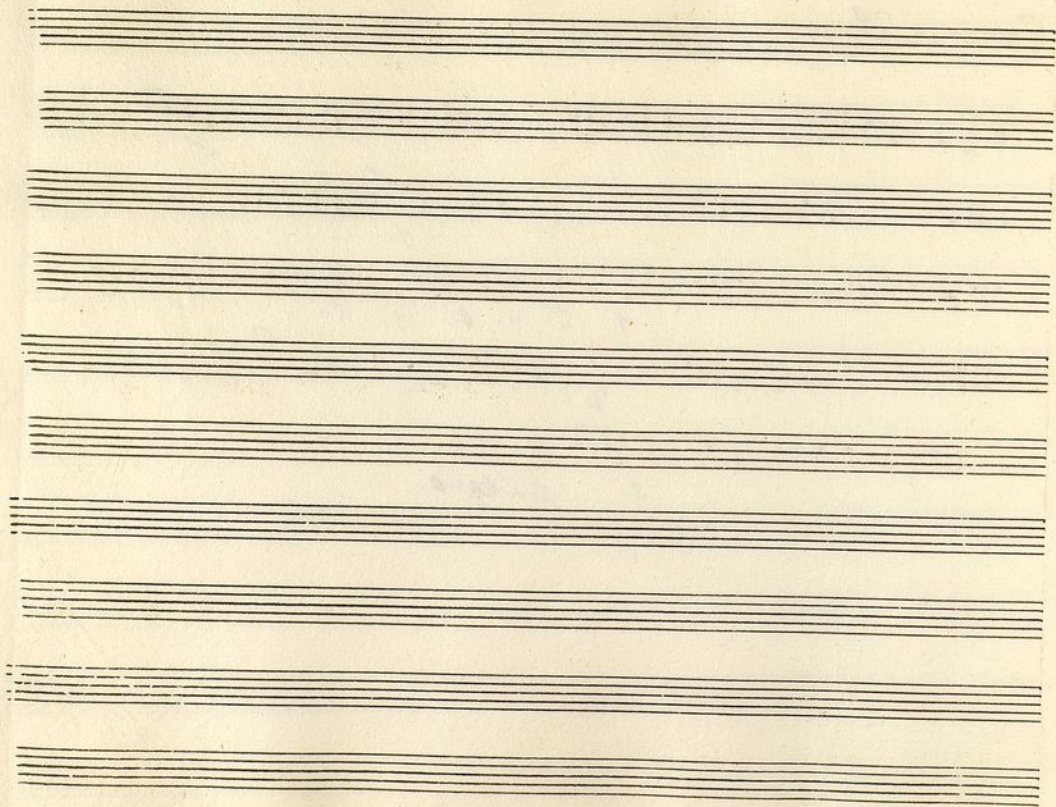
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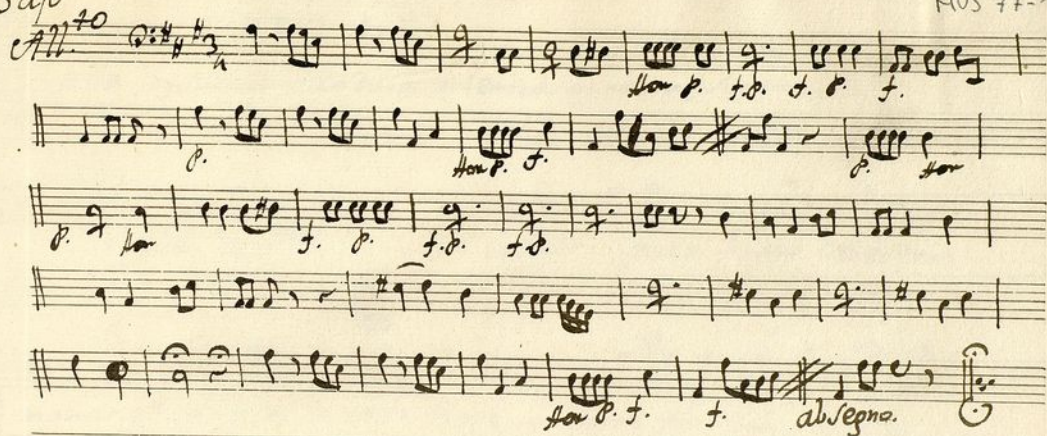
Trompa 2<sup>a</sup>

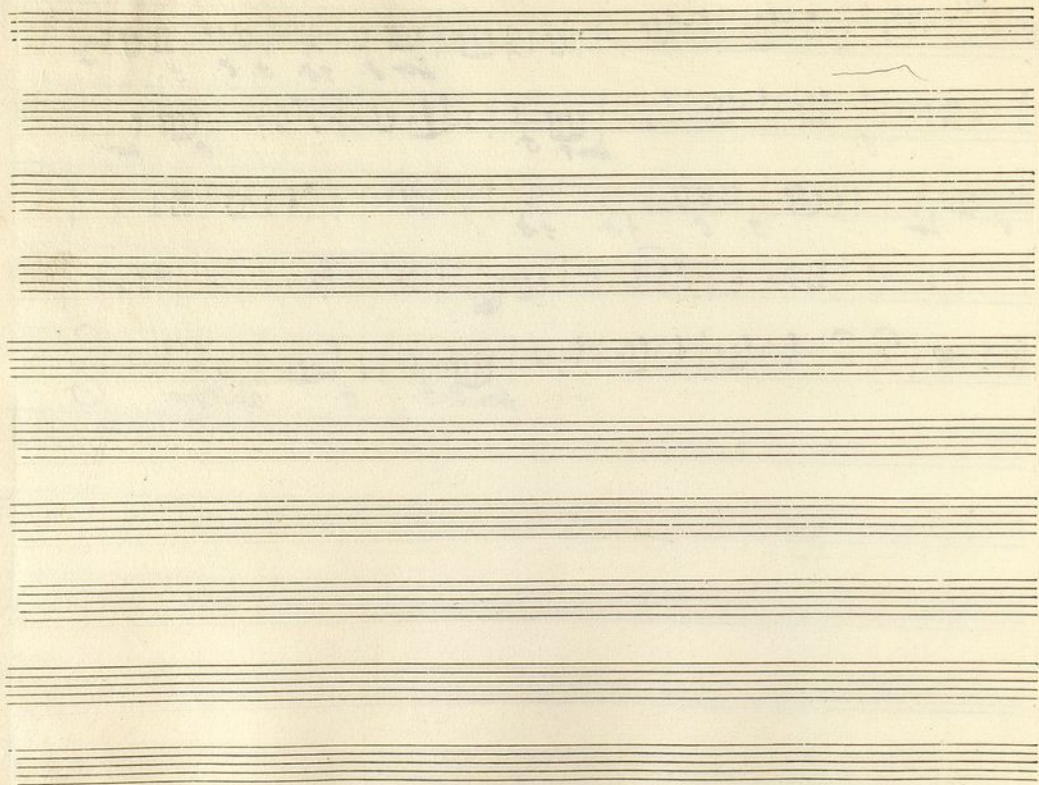




Bajo

Mus 77-15





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Olla y uamox solo duxa mientxa y ay mosca y sua  
 i mien Cuidado guexi ditor con estas  
 mandas g.<sup>a</sup> astapi llax la mosca fingenyala pan fin  
 g.<sup>a</sup> astapi llax la mosca fingenyala . . . . . pan fingenyala pan.  
 f. p.  
 allegro  
 Le

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